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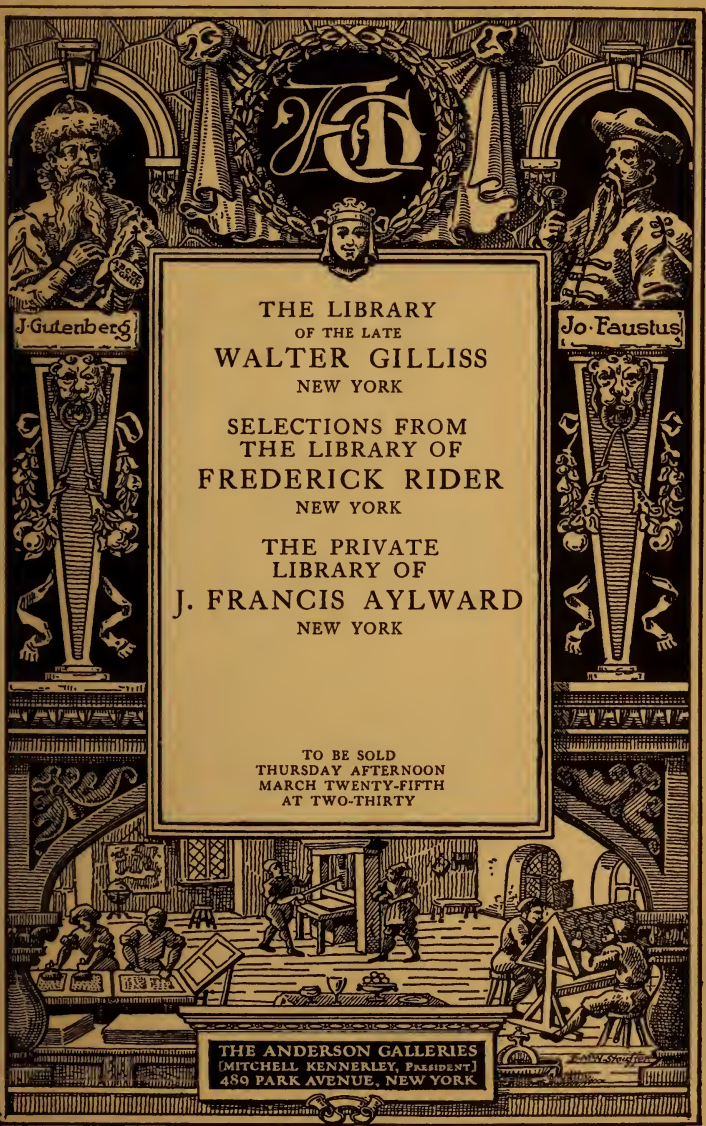

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New York: Society of Iconophiles, 1910

Inscribed on limitation leaf: *"Imperfect printer's sample not included in the edition* (106 copies), *Walter Gilliss."* The printer has clipped the margin of two pages.

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This work was never completed, as the publication was discontinued after the seventh volume was issued.

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One of 20 copies on Japan vellum. A facsimile of the hitherto undiscovered First Edition.

86 **JOHNSTON (HENRY PHELPS).** Nathan Hale, 1776. Biography and Memorials. *Illustrated.* 8vo, cloth, uncut.
New York: Privately Printed, 1901

First Edition. One of 400 copies.

87 **KIPLING (RUDYARD).** Cruisers. A Poem. 12mo, original gray wrappers, uncut.
[New York]: Doubleday and McClure Company, 1899

Very rare First Edition, and the American Copyright Issue, of which only a few copies were issued for copyright purposes.
[see illustration]

88 —— Another copy.

THE KING

By Rudyard Kipling

(Copyright, 1899, by Rudyard Kipling)

All we have of freedom—all we use or know—
This our fathers bought for us, long and long ago;
Ancient Right unnoticed as the breath we draw—
Leave to live by no man's leave, underneath the Law.

Lance and torch and tumult, steel and gray-goose wing
Wrenched it, inch and ell and all, slowly from the King;
Till our fathers 'stablished, after bloody years,
How our King is one with us, first among his peers.

So they bought us freedom—not at little cost—
Wherefore must we watch the King, lest our gain be lost.
Over all things certain, this is sure indeed,
Suffer not the old King: for we know the breed!

Give no ear to bondsmen bidding us endure,
Whining, "He is weak and far:" crying, "Time shall cure."
(Time himself is witness, till the battle joins
Deeper strikes the rottenness in the people's loins.)

THE FIRST COPY TO APPEAR IN THE AUCTION ROOM

[NUMBER 89]

THE FIRST COPY TO BE SOLD BY AUCTION

89 **KIPLING (RUDYARD).** The King. Square 16mo, original brown wrappers, label on side. [New York, 1899]

EXCEEDINGLY RARE FIRST EDITION, AND AMERICAN COPYRIGHT ISSUE. Not more than ten copies, if so many, were issued for copyright purposes. THIS IS THE FIRST COPY TO APPEAR IN THE AUCTION ROOM. The only two other known copies are without wrappers. "The King" was published in The Times [London] and the New York Tribune, September 29, 1899, with the title "The Old Issue"; and in McClure's Magazine, November, 1899, with the title "The King". This copyright edition was printed by Mr. Gilliss, for Doubleday, Page & Company, before any value was attached to First Editions of Kipling. The fact that he had three copies does not detract from its excessive rarity.

[SEE ILLUSTRATION]

90 —— Another copy.

91 —— Another copy.

92 —— The White Man's Burden. A Poem. *With manuscript facsimile of the poem.* 12mo, original gray wrappers, uncut. [New York]: Doubleday and McClure Company, 1899

VERY RARE FIRST EDITION, AND THE AMERICAN COPYRIGHT ISSUE, of which 15 copies were printed for copyright purposes. The rarity of this edition can be realized from the fact that some of the small issue were destroyed by the orders of Mr. Kipling. It antedates the London privately printed and pirated editions. The above is the printer's office copy, and apparently the first off the press, with the following inscription on fly-leaf: *"Printer's sample, defective. Gilliss Brothers."* The defect referred to is the clipping of the lower corner of the margin of four leaves, in no way affecting the text.

[SEE ILLUSTRATION]

93 —— The Feet of the Young Men. *Photographically illustrated by Lewis R. Freeman.* 8vo, boards, vellum back. Garden City, 1920

FIRST SEPARATE EDITION OF THE VERSE. One of 377 copies, autographed by the author, and with inscription by the Publisher on half-title: *"To my friend Walter Gilliss, I greatly appreciate his help in making this book, F. N. Doubleday, Nov. 1920."*

AN EXCESSIVELY RARE AND UNKNOWN ISSUE OF ONE OF KIPLING'S MOST BEAUTIFUL POEMS

94 **KIPLING (RUDYARD).** The Glory of the Garden. *Printed in red and black, within an ornate border of gold,* two columns on one sheet, large 4to. [New York], n. d.

OF EXCESSIVE RARITY AND UNKNOWN IN THIS STATE TO KIPLING BIBLIOGRAPHERS. PRINTED ON JAPAN VELLUM.
This was presumably printed to secure the American copyright, though the publishers have no record of it. The (c) preceding "Rudyard Kipling" at the end of the poem bears out this opinion. It would be interesting to search the copyright records at Washington.

[SEE ILLUSTRATION]

THE WHITE MAN'S BURDEN

—

A POEM
BY
RUDYARD KIPLING

—

COPYRIGHT
MDCCCXCIX
BY
RUDYARD
KIPLING
ALL RIGHTS
RESERVED

—

THE DOUBLEDAY AND
McCLURE COMPANY
M D C C C X C I X

ONE OF FIFTEEN COPIES
OF THE VERY RARE FIRST EDITION
PRINTED FOR COPYRIGHT PURPOSES

[NUMBER 92]

THE GLORY OF THE GARDEN

OUR England is a garden that is full of stately views,
Of borders, beds, and shrubberies and lawns and avenues,
With statues on the terraces and peacocks strutting by;
But the Glory of the Garden lies in more than meets the eye.

For where the old thick laurels grow, along the thin red wall,
You'll find the tool- and potting-sheds which are the heart of all,
The cold-frames and the hot-houses, the bungpits and the tanks,
The rollers, carts, and drain-pipes, with the barrows and the planks.

And there you'll see the gardeners, the men and permit boys,
Told off to do as they are bid and do it without noise;
For, except when seeds are planted and we shout to scare the birds,
The Glory of the Garden it abideth not in words.

And some can pot begonias and some can bud a rose,
And some are hardly fit to trust with anything that grows;
But they can roll and trim the lawns and sift the sand and loam,
For the Glory of the Garden occupieth all who come.

Our England is a garden, and such gardens are not made
By singing, "Oh, how beautiful!" and sitting in the shade,
While better men than we go out and start their working lives
At grubbing weeds from gravel-paths with broken dinner-knives.

There's not a pair of legs so thin, there's not a head so thick,
There's not a hand so weak and white, nor yet a heart so sick,
But it can find some needful job that's crying to be done,
For the Glory of the Garden gloriflieth every one.

Then seek your job with thankfulness and work till further orders,
If it's only netting strawberries or killing slugs on borders;
And when your back stops aching and your hands begin to harden,
You will find yourself a partner in the Glory of the Garden.

Oh, Adam was a gardener, and God who made him sees
That half a proper gardener's work is done upon his knees,
So when your work is finished, you can wash your hands and pray
For the Glory of the Garden that it may not pass away!

AND THE GLORY OF THE GARDEN IT SHALL NEVER PASS AWAY!

(c) Rudyard Kipling RUDYARD KIPLING

95 —— Another copy on Japan vellum.

96 —— Another copy on Japan vellum.

97 —— A copy on Holland paper, deckle-edged on two sides.

98 —— Another copy on Holland paper.

99 —— Another copy on Holland paper.

100 **KUNZ (GEORGE FREDERICK) AND STEVENSON (CHARLES HUGH).** The Book of the Pearl. *Numerous illustrations, some in color.* Imp. 8vo, cloth, uncut. New York, 1908

FIRST EDITION. Inscribed by one of the authors on fly-leaf: *"For Walter Gilliss, Esq., with the sincerest regards of his old friend the senior author. George F. Kunz, April 19—1915."*

101 —— Ivory and the Elephant in Art, in Archæology, and in Science. *Numerous illustrations.* Royal 8vo, cloth, uncut. New York, 1916

THE BELGIAN CONGO EDITION. One of 26 copies for presentation. "This copy was specially printed for Walter Gilliss," autographed by the author.

102 —— Shakespeare and Precious Stones. *Illustrations.* Square 8vo, cloth, uncut. Philadelphia, 1916

FIRST EDITION. Inscribed by the author on fly-leaf: *"To Walter Gilliss Esq., Master Artisan Printer, Maker of fine books. With the sincerest regards of the author, George Frederick Kunz."*

103 —— Rings for the Finger. *Numerous illustrations, some in color.* Thick 8vo, cloth, uncut. Philadelphia, 1917

FIRST EDITION. Inscribed by the author on fly-leaf: *"For Walter Gilliss Esq., 'Master Artist Printer' in the true sense of the word, with the sincerest regards of the author, George Frederick Kunz. 31 January 1917, New York City."*

104 **LAMB (CHARLES).** A Few Words on Christmas, 1911; Rejoicings upon the New Year's coming of Age, 1916. 2 vols., 12mo, boards, vellum backs, uncut. New York, 1911-6

Limited to 200 and 250 copies respectively, privately printed at the Marchbanks Press, and issued for Christmas gifts.

105 —— Dream-Children. *Wooden vignette in color by Florence W. Ivins.* 12mo, wrappers, uncut. New York, 1923

One of 500 copies, designed and printed by Bruce Rogers at the press of William Edwin Rudge.

106 **LIFE.** Vols. 2 to 6. *Illustrated.* 5 vols., imp. 8vo, half red morocco. New York, 1883-5

107 **LOWELL (JAMES RUSSELL).** The Power of Sound. A Rhymed Lecture. *Initials in red.* Small 4to, half cloth.
New York: Privately Printed, 1896

First Edition on large paper. One of 25 copies on Japan vellum, with the initials of E. B. Holden, for whom it was printed.

108 **[LOWELL (JAMES RUSSELL) AND CURTIS (GEORGE WILLIAM).]** Memorials of Two Friends. James Russell Lowell, 1819-1891; George William Curtis, 1824-1892. 8vo, limp boards, uncut. New York: Privately Printed, 1902

One of 50 copies printed at the Gilliss Press, for private distribution. Inscribed on fly-leaf: *"With the sincere regards of E. B. Holden, Sept. 2nd 1902."*

109 **McFEE (WILLIAM).** Command. 8vo, boards, linen back, uncut. Garden City, 1922

First Edition. One of 377 copies, autographed by the author. With inscription in the autograph of Mr. Gilliss on fly-leaf, in reference to the book.

110 **MARCHBANKS PRESS.** The Babee's Book (Rickert), 1913; On Lending a Punch-Bowl (Holmes), 1920; a Madeira Party (Mitchell), 1922; An Introduction to an Introduction, 1924. 4 vols., 8vo and 12mo, boards, vellum backs, uncut.
New York, 1913-24

Limited to 250 and 300 copies respectively, privately printed at the Marchbanks Press, and issued for Christmas gifts.

111 **MEDAL.** Bronze Medal, size 2½ by 2¼ inches. With bust of Sir Francis Drake on obverse, and Map of North and South America on reverse. By Marshall, 1901.

112 —— Bronze Medal, 2¾ inches in diameter. With bust of Edward Guthrie Kennedy on obverse, and Mr. Kennedy sitting in Library on reverse. By J. F., 1912; Bronze Medal, 2 inches in diameter. Bust of Samuel Putnam Avery on obverse, and the Avery Library on reverse. By Victory D. Brenner, 1914. 2 pieces.

113 —— Bronze Medal struck in Commemoration of the Battle of the Marne, 1914. 2½ inches in diameter. With bust group of Generals Joffre, Foch, and Petain on obverse, and the "Spirit of France" leading her soldiers on reverse. By J. P. Le Gastelois.

114 —— Bronze struck in Commemoration of the Dedication of the Tomb of Gen. U. S. Grant, 2½ inches in diameter. With bust of Gen. Grant on obverse, and Tomb on reverse. By Tiffany & Co. In case, 1887; Safe and Sane Fourth of July Medal, 1½ inches in diameter, with 2 bars, 1913. 2 pieces.

115 —— Bronze Medal, 2 inches in diameter. Rheims Cathedral on obverse, blank on reverse, 1914; Bronze Medal, 1¾ inches in diameter. Victory Medal, with Allied Flags on obverse, and Troops Marching through Victory Arch on reverse, 1919; Iron Medal. An exact replica of the medal which was designed in Germany to commemorate the sinking of the "Lusitania," 2¼ inches in diameter. With passengers at Ticket Office, and the sinking of the "Lusitania" on reverse, 1915. 3 pieces.

116 —— Silver Medal struck in Commemoration of the completion of the Danube Canal, 1902, 1½ inches in diameter. With "Neptune" on obverse, and Inscription on reverse. By A. Patey. In case. 1902

117 —— Silver Medal struck in Commemoration of the 500th Anniversary of the Birth of Gutenberg, 2¾ inches in diameter. With Gutenberg's Printing Press on obverse, and the Press of Robert Hoe on reverse. By A. Scharff, 1900. In case; Bronze Medal, 2¾ inches in diameter. Bust of Gutenberg on obverse, and full-length figure of Gutenberg on reverse. By A. Scharff, [1900]; Silver Medal, size 2¼ by 2½ inches. Medal struck in Commemoration of the Franklin Birthday Dinner, January 17, 1902, by the Typothetae of the City of New York. With Medallion portraits of Franklin and T. L. De Vinne, and symbolic group on obverse, and Inscription on reverse. By Victor D. Brenner. 3 pieces.

118 **MERCIER (CARDINAL).** Patriotism & Endurance. Pastoral Letter of Cardinal Mercier, Christmas 1914. *With 35 beautiful illuminated plates, with miniatures and initials in gold and colors, text in black and red, with floral borders, by the Benedictine Nuns of Maredret in the Gothic style of the XIIIth and XIVth Centuries.* Royal 8vo, wrappers, uncut. The plates are loose as published. Enclosed in a board case. Turnhout (Belgium), 1921

One of 750 copies on Dutch paper. Presentation copy to Walter Gilliss, inscribed by Cardinal Mercier: *"D. J. Mercier, Archbp. of Malines, 30 March 1922."*

119 **MERRYMOUNT PRESS.** A Description of the Pastoral Staff given to the Diocese of Albany, New York. *Fine woodcut frontispiece, this and the first page of text are surrounded by emblematic borders printed in red, and initials, designed by Bertram G. Goodhue, and 6 photographic plates.* Folio, boards, calf back. [Boston, 1900]

One of 150 copies, printed at the Merrymount Press by D. B. Updike.

120 —— Cornelii Taciti de Vita et Moribus Ivlii Agricolæ Liber. Folio, boards, calf back, uncut (slightly rubbed). [Boston: Merrymount Press, 1904]

One of 100 copies, printed at the Merrymount Press by D. B. Updike.

121 **MINIATURE BOOK.** Brilliants. A Setting of Humorous Poetry in Brilliant Types. Size 1½ by 2¼ inches, limp morocco, gold stamped on sides, gilt edges.
New York: De Vinne Press, 1889

A miniature book compiled by Theodore L. De Vinne and set in brilliant type. The Preface is by Mr. De Vinne. Inscribed on fly-leaf: *"Presented to Walter Gilliss, Dec. 31, 1889, by Theo. L. De Vinne in his office at the De Vinne Press."*

122 —— Evangile de Notre Seigneur Jesus-Christ selon Saint Matthieu. D'après la version revue par J. F. Ostervald. Size 1¾ by 2½ inches, cloth. Haarlem, 1900

123 —— Periodical Publishers' Association of America. Size 2 by 3¾ inches, wrappers, uncut. *2 copies.* New York, 1904

124 **MISCELLANEOUS BOOKS AND PAMPHLETS.** About 45 vols. and pieces.

125 **MORGAN (JOHN PIERPONT).** A Check List of Coptic Manuscripts in the Pierpont Morgan Library. *Reproductions.* Small 4to, boards, linen back, uncut.
New York: Privately Printed, 1919

One of 150 copies printed at the Gilliss Press.

126 **MOXON'S MECHANICAL EXERCISES;** or, the Doctrine of Handy-Works applied to the Art of Printing. With Preface and Notes by Theo. L. De Vinne. *Numerous illustrations.* 2 vols., 8vo, half crinkled calf, uncut. New York, 1896

One of 450 copies on Holland paper. Laid in is a L. s. of De Vinne relating to the work.

127 **MUNN (CHARLES A.).** Three Types of Washington Portraits. John Trumbull, Charles Wilson Peale, Gilbert Stuart. *Portraits.* 8vo, cloth, uncut. New York: Privately Printed, 1908

One of 225 copies printed at the Gilliss Press.

128 **NASON (ARTHUR HUNTINGTON).** James Shirley; Dramatist. A Biographical and Critical Study. *Illustrated.* 8vo, cloth, uncut. New York, 1915

Contains a bibliography of Shirley's works at back. Inscribed by the author on fly-leaf: *"To Walter Gilliss, Esq., with the sincere regards of Arthur H. Nason, April 7, 1919."*

129 **NEW YORK CITY.** Views of Early New York, with illustrative sketches. *Facsimiles.* 8vo, cloth, uncut.
New York: Privately Printed, 1904

One of 213 copies printed for the Colonial Order of the Acorn. Inscribed on fly-leaf: *"Presented to Walter Gilliss, by his esteemed friend, Beverly Chew, Thursday July 21, 1904."*

130 —— John Johnston of New York, Merchant. By Emily Johnston de Forest. *Numerous illustrations.* 8vo, boards, cloth back, uncut. New York: Privately Printed, 1909

One of 250 copies printed at the Gilliss Press. Inscribed by the author on fly-leaf: *"To Mr. Walter Gilliss, with the compliments of Emily J. de Forest."*

131 —— John Taylor; a Scottish Merchant of Glasgow and New York, 1752-1833. A Family Narrative written for his descendants, by Emily Johnston de Forest. *Illustrated.* 8vo, boards, cloth back, uncut. New York: Privately Printed, 1917

One of 250 copies printed at the Gilliss Press. Laid in is a presentation L. s. from the author to Mr. Gilliss, also an inscription by the author on fly-leaf: *"Walter Gilliss, to whom is due the beauty of this book, from the author, Emily de Forest."*

132 —— The Story of Gramercy Park, 1831-1921 (Pine). *Inscribed by the author,* N. Y. 1921; Manual of the Corporation Council of the City of New York, for the year 1865 (Valentine), N. Y., 1865; The De Forests and the Walloon Founding of New Amsterdam (Green), Lincoln, 1916; and others. 12 vols., various sizes and bindings.

133 **NORTON (MRS. CAROLINE).** A Plain Letter to the Lord Chancellor on the Infant Custody Bill. With an Introductory Note by Frank Altschul. *Portrait and facsimiles.* 8vo, boards, cloth back, uncut. New York, 1922

One of 150 copies, designed and printed by Bruce Rogers at the Press of William Edwin Rudge, for Mr. Altschul. With a printed presentation slip from Franck Altschul laid in.

134 **OSWALD (JOHN CLYDE).** Benjamin Franklin, Printer. *Portrait and facsimiles.* 12mo, half morocco. [New York], 1917

Inscribed by the author on fly-leaf: *"To Mr. Walter Gilliss, in cordial appreciation of his skilful help in making this book. John Clyde Oswald, New York, January 23, 1917."*

135 —— Another copy, boards.

Laid in a L. s. of the author in reference to the book.

136 **PRINTING, ETC.** A Short History of the Printing Press. *2 copies,* N. Y.: Hoe, 1902; A Printer's Dial ([Gilliss]). *3 copies,* Garden City, 1913; A Guide to an Exhibition of the Arts of the Book (Ivins), N. Y., 1924; and others. 17 vols., various sizes and bindings.

137 **PRIVATE PRESSES, AND LIMITED EDITIONS.** New-Year Civilities (Irving). *One of 200 copies,* Privately Printed at the Village Press, N. Y., 1912; Carcassonne (Nadaud and Dorr). *One of 75 copies,* Privately Printed at the Merrymount Press,

[Boston], 1908; Amicitia Amorque (Bradley and Zinsser). *Inscribed by W. A. Bradley, one of the authors. One of 100 copies,* Privately Printed, N. Y., 1902; Printing in the Nineteenth Century (De Vinne). *One of 425 copies,* N. Y., 1924; and others. 15 vols., various sizes and bindings.

All Limited Editions.

138 **RICHTER (GISELA M. A.).** Greek, Etruscan, and Roman Bronzes. N. Y., The Metropolitan Museum of Art, 1915; A History of the Metropolitan Museum of Art (Howe), N. Y., 1913; The Toledo Museum of Art: Catalogue of the Inaugural Exhibition. *2 copies,* [Toledo], 1912; and others. 11 vols., various sizes and bindings.

139 **RIVERSIDE PRESS.** Theocritus. Translated into English Verse. By Charles Stuart Calverley. *Woodcut vignettes.* 8vo, boards, uncut. Boston and New York: [Riverside Press], 1906

One of 330 copies, designed by Bruce Rogers, and printed at the Riverside Press.

140 **[ROGERS (BRUCE).]** On Friendship. 8vo, wrappers, uncut. [Cambridge: University Press, 1918]

One of 150 copies, designed and printed by Bruce Rogers at the University Press, for A. T. Bartholomew, Bruce Rogers and their friends. Laid in is a 2-p. A. L. s. of Bruce Rogers to Mr. Gilliss, in which he speaks of sending him a copy of the above work: *"I am sending you herewith a copy of the only thing I've done on my own account since being here in Cambridge, and its design was to please my collaborator—Bartholomew"*; and other matter of typographical interest.

141 **SHAKESPEARE (WILLIAM).** Shakspere and Typography, By William Blades. 8vo, cloth. London, 1872

First Edition. Inscribed on fly-leaf: *"To Walter Gilliss, with regards of S. P. Avery, Jan'y. 98."*

142 **SMITH (F. HOPKINSON).** In Thackeray's London. *Illustrated by the author.* Royal 8vo, cloth, uncut. Garden City, 1913

Edition de Luxe. One of 110 copies, autographed by the author. Accompanying this is a duplicate set of the plates in folio, with mats, enclosed in a half cloth and board portfolio. One plate autographed by the artist.

143 **STEDMAN (EDMUND CLARENCE).** Songs and Ballads. *Illustrated.* Square 12mo, cloth, uncut. New York: Printed for the Book Fellows' Club, 1884

First Edition. One of 100 copies on Japan vellum.

144 **STEVENSON (ROBERT LOUIS).** Teuila. 12mo, original gray wrappers, uncut.
[New York]: Printed for Private Circulation only, 1899

First Edition. One of 50 copies printed. This is a collection of fugitive verses and lines by Stevenson, now first collected.

145 —— A Christmas Sermon. First Separate American Edition. *2 copies,* 1900; Some Letters by Robert Louis Stevenson. With an Introduction by Horace Townsend, 1902. 3 vols., 8vo and 12mo, boards, uncut. New York, 1900-2

146 **STOKES (I. N. PHELPS).** The Iconography of Manhattan Island, 1498-1909. Compiled from Original Sources and *illustrated by photo-intaglio reproductions of important maps, plans, views, and documents in Public and Private Collections. Engraved title, head-and tail-pieces by Sidney L. Smith, and about 150 beautiful reproductions in each volume, many of which are printed in colors.* 4 vols., thick royal 8vo, half vellum, uncut, arms of old Manhattan on sides. New York, 1915-22

Inscribed by the author on fly-leaf of Volume One: *"To my friend, Walter Gilliss, whose skill and patience have smoothed away many difficulties, and have helped to make the production of this book a pleasure to the author, Christmas, 1915."*
Fine copy of this important and valuable work, one of 360 copies printed on English hand-made paper. The buyer will be privileged to purchase the fifth volume now printing, at the published price.

147 **TARKINGTON (BOOTH).** Monsieur Beaucaire. *Illustrated by C. D. Williams.* 12mo, cloth, uncut. New York, 1900

First Edition. Autographed by the author on verso of frontispiece.

148 —— The Midlander. 8vo, boards, uncut. Garden City, 1923

First Edition. One of 377 copies, autographed by the author. With inscription by the publishers on fly-leaf: *"To one good friend, Walter Gilliss, from his good friends, D. P. & Co. Xmas 1923."*

149 **THACKERAY (WILLIAM M.).** Reading a Poem. Privately Printed for a Member of the Grolier Club. Square 16mo, wrappers, uncut. *2 copies* (wrappers damaged).
New York, 1897

One of 100 copies. Inscribed on the fly-leaf of one copy: *"To W. Gilliss, with E. G. Kennedy's compliments, December, 1897."*

150 —— Round About the Christmas Tree. *One of 250 copies,* printed at the Marchbanks Press, N. Y., 1914; The End of the Play. *One of 200 copies,* printed at the Torch Press, N. Y., 1915; The Chest of Cigars. First Separate Edition. *One of*

250 copies, printed by John Henry Nash, [San Francisco], 1918; Fairy Days. *One of 200 copies,* printed by William Edwin Rudge, N. Y., 1919. 4 vols., 8vo and 12mo, boards, vellum backs, uncut.
New York and [San Francisco], 1914-19

All privately printed in limited editions, and issued as Christmas gifts.

151 **VALENTINE (WILHELM).** The Art of the Low Countries. Translated by Mrs. Schuyler Van Rensselaer. *Numerous illustrations.* 8vo, boards, cloth back, uncut.
Garden City, 1914

152 **[WASHINGTON (GEORGE).]** Some Account of the "Gibbs-Channing" Portrait of George Washington, painted by Gilbert Stuart. *Illustrated.* 8vo, cloth, uncut.
New York: Privately Printed, 1900

One of 200 copies.

153 **WHISTLER (JAMES McNEILL).** A Descriptive Catalogue of the Etchings and Dry-Points of James McNeill Whistler. By Howard Mansfield. *Frontispiece portrait.* Imp. 8vo, boards, cloth back, uncut. Chicago: Caxton Club, 1909

One of 300 copies. Laid in is an A. L. s. of the author to Walter Gilliss, relative to the work.

154 **WOOLSEY (CHARLES WILLIAM).** A Fishery Imbroglio. 12mo, cloth, uncut, with spoon-fly attached to cover. *2 copies.*
[New York: Gilliss, 1886]

A MOST INTERESTING SERIES OF LETTERS CONCERNING THE PRODUCTION OF "VICTORY"

NUMBERS 155-165

The following letters of Joseph Conrad have been classed by his biographer as "among quite the best of the Conrad letters which had come into his hands; diverse, yet so intimately concerned with his interest and ambition to become a successful playright—and the momentous production of VICTORY."

Several people are referred to in these letters who may require a little identification. The "Great Man," the "G. M." and "H. B. I." all refer to the late H. B. Irving, who first bought the rights to "Victory," then after much excitement failed to be its ultimate producer. "M. Hastings" is Macdonald Hastings, who dramatized the book. Holman Clarke, the English actor, recently dead, had a principal rôle in "Victory."

155 **CONRAD (JOSEPH).** A. L. s., 3 pp., small 4to, in French. Jeudi. To Miss Catherine Willard.

RELATING TO THE PROPOSED PRODUCTION OF "VICTORY."
"J'imagine que H. B. I. ne pense pas encore à Victory . . . Mai, vous comprenez ça me fera le plus grand plaisir de vous voir dans la pièce. Ce qui me fera de la peine c'est de vous y voir dans un rôle si insignificant"; etc.

156 —— A. L. s., 4 pp., small 4to. Easter Monday. To Miss Catherine Willard.

A CHARMING LETTER REFERRING TO HER HAVING A PART IN "LOVE FOR LOVE." He has not heard from H. B. I. and is afraid nothing can come of the production of "Victory," now—perhaps in the future.
"Congreve is amazing, and L. for L. is certainly the best stage play, tho' I think that 'The Way of the World' is a greater work. Angelica does not come up to Mrs. McNamant, I am afraid. Mama Grace will think it scarcely proper for me to talk to you about Congreve's plays, but you needn't read them yet—the rest is silence. Our love to you two (each in her own way) charming women"; etc.

157 —— A. L. s., 3 pp., small 4to. Wednesday, no date. To Miss Catherine Willard. About the production of "Victory."

"I have written to the Great Man (I am still all of a shake) giving your name and address and asking for an interview for you . . . I hope we won't be treated badly by the G. M. and that he will say something satisfactory. He and Holman Clark want Victory revised slightly (for the third time) after which they prophesy success. I don't believe. But this is strictly entre-nous"; etc.

158 —— A. L. s., 2 pp., 4to. Orlestone, 30.4.17. To Miss Catherine Willard.

"I am truly sorry H. B. I. did not do anything . . . Perhaps in a talk . . . I'll be able to slip a word in. I do feel so sorry to be so powerless. . . . And, à propos: I've signed the agreement. It stipulates performance before the end of the year. That means probably October"; etc.

159 —— A. L. s., 2 pp., 4to. Orlestone, Saturday, no date. To Miss Catherine Willard.

"I have just had a letter from Pinker which is not definite . . . he writes me he has just sent the agreement to H. B. I. for signature. It has not been returned yet, and as it stipulates performance before September 1917 I don't like to write anything which would give H. B. I. the idea that I don't know what is being done in my name. . . . Is it likely H. B. I. would put Hamlet on for, say May-June, in any case? . . . It seems to me now that Victory can't very well come on before the autumn. Yet—I don't know"; etc.

CONRAD WRITES ABOUT JO DAVIDSON'S WORK

160 **CONRAD (JOSEPH).** A. L. s., 2 pp., 4to. Orlestone, May 31, 1916. To Mrs. Willard.

"I really don't know enough about art in general and sculpture in particular to write anything which could be of the slightest use. I haven't the words for it—and frankly I don't want to expose my ignorance. It would be as reasonable for me to ask D. to write an introductory note to my biography upon my seamanship. . . . I have been very much struck by the work I've seen in his studio, impressed by the amazing dignity of some of his statuettes and delighted by the intimate alliance of realism with imaginative power and creative mastery of his conceptions"; etc.

161 —— A. L. s., 2 pp., 4to. Orlestone, 28. 3. 17. To Miss Catherine Willard.

"As far as I know, Irving decided lately to produce Victory almost immediately, as long as he can make it fit with the American arrangements. I am writing to Pinker at once to know what has been settled"; etc.

162 —— A. L. s., 3 pp., small 4to. Capel House, 19. 4. 17. To Miss Catherine Willard.

"I am glad the G. M. was gracious . . . I am sorry there is no woman's part besides Lena in Victory; I mean something that would be of use for you to attempt. There are two or three orchestra girls, but those are not 'parts' in any sense. I have taken a most desperate resolve to turn dramatist before long, and then perhaps I'll write a part for you"; etc.

163 —— A. L. s., 4 pp., 4to. Bishopsbourne, Kent, 25 Oct. '23. To Mrs. Willard. A cordial letter in praise of Miss Willard's acting.

"Last Sunday we had quite a lot of people here, Mrs. Harding with a party, Jean Aubrey, a few others, including Hugh Walpole—all friends of Catherine and all people able to form a judgment . . . I have seen her in Ibsen, in 18th Century comedy, in her Shakespeare creations. Our close friendship had given me opportunities of closer appreciation of her capacities—which seemed to me marvellous . . . You know that I had made up my mind early to move heaven and earth to get her for the part of Mrs. Verloc if ever The Secret Agent was put on the stage . . . I am glad now that she was not associated with that failure"; etc.

164 —— A. L. s., 2 pp., 8vo. 8. 6. 24. To Mrs. Willard.

THIS LETTER, WRITTEN ABOUT THE TIME OF HIS COLLAPSE, reveals his nervousness and depression which foreshadowed his end. After a few lines of condolence, Conrad writes: *"Jessie is writing by this post so I am sending only this scrap of paper to tell you of my heartfelt sympathy. What with one thing or another I am half out of my mind"*; etc.

165 **MEYNELL (ALICE).** A. L. s., 3 pp., 12mo. Portman Square, October 8, no year. To Mrs. Willard. A charming letter of thanks.

SELECTIONS FROM A NEW YORK LIBRARY

NUMBERS 166-185

166 **ANTIQUE GEMS FROM THE GREEK AND LATIN.** With translations by Milton, Marlowe, Ben Jonson, Dryden, Lang, and others. *Finely illustrated with vignettes, many being illuminated in gold and colors.* 13 vols., 8vo, cloth, uncut.
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167 **ARABIAN NIGHTS.** The Book of the Thousand Nights and One Night. Now first completely done into English Prose and Verse by John Payne. *Illustrated.* 13 vols., 8vo, crushed green levant morocco, backs and sides panelled and gilt tooled with elaborate inlays of right, white, and light and dark blue moroccos, wide inside borders, richly gilt tooled, doublures of crushed blue levant morocco, with ornate borders gilt tooled, fly-leaves of watered silk, uncut. London, 1884

One of 26 copies printed for subscribers only, with an extra set of the plates in color. A FINE SET, including the "Tales from the Arabic" and "Alaeddin," ELABORATELY BOUND.

168 —— A Plain and Literal Translation of the Arabian Nights' Entertainments, now entituled The Book of the Thousand Nights and a Night. By Richard F. Burton. *Illustrated.* 16 vols., 8vo, cloth. [Denver, 1900]

A COMPLETE SET of the Denver Burton Society reprint of the Kamashastra Edition, with the Supplemental Nights. FINE SET.

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171 **BOCCACCIO (GIOVANNI).** The Decameron. Done into English Prose and Verse by John Payne. 2 vols.; The Heptameron of Margaret, Queen of Navarre. Translated by George Saintsbury. 2 vols.; The Confessions of Jean Jacques Rousseau. 2 vols. *With illustrations after Leloir, Freudenberg, and others.* 6 vols., half red morocco, uncut. London, 1901

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175 **ITALIAN NOVELISTS (THE).** The Facetious Nights of Straparola, and the Pecorone of Ser Giovanni. Now first translated into English by W. G. Waters. *With water-color illustrations, by Jules Garnier and E. R. Hughes.* 7 vols., 8vo, half red morocco, gilt edges.
London: Privately Printed for Members of the Society of Bibliophiles, 1901

AQUARELLE EDITION. One of 100 copies on Japan vellum.

176 **KELMSCOTT PRESS.** Love is Enough. By William Morris. *2 woodcuts by Sir Edward Burne-Jones.* 4to, limp vellum, uncut, with ties. [Hammersmith: Kelmscott Press, 1897]

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Philadelphia: Barrie, [1904]

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Hartford, 1904

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A TRIBUTE TO WILBERFORCE EAMES

185A **BIBLIOGRAPHY.** Bibliographical Essays, A Tribute to Wilberforce Eames. *With two photographs of Mr. Eames, and facsimiles.* Royal 8vo, cloth, uncut and unopened.
[Cambridge, Mass.], 1924

One of a small number of copies printed for subscribers at the Harvard University Press, and designed as a fitting tribute to the great bibliographer. The list of contributors is an impressive one, and their carefully written essays on different features of their field constitute a volume of rare interest to all bibliographers and book-lovers.
Victor Hugo Paltsits contributes "A Bio-Bibliographical Narrative", and presents a characteristically clear picture of Mr. Eames, his ancestry, development, activities and works—all in 26 pages. Alice Hollister Larch writes valuably on "Aids to the Identification of American Imprints." George Lyman Kittredge is represented by "The Ballad of Lovewell's Fight." George Watson Cole contributes "Elizabethan Americana." George Parker Winship deals with "The Eliot Indian Tracts"; and Julius H. Tuttle with the "Writings of Rev. John Cotton." The complete list of authors and subjects is so attractive that the volume is a veritable treasure-book for bibliographers. As Mr. Winship says in his brief "Letter of Explanation", it is "a record of representative work now being done." But it is something more than a record, and will be little less than a revelation to those who have not kept closely in touch with modern developments.

TWENTY FIRST EDITIONS OF WILLIAM HENRY HUDSON MANY BEING PRESENTATION COPIES FROM LONDON

NUMBERS 186-205

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188 —— Lost British Birds. *With 15 drawings by A. D. McCormick.* 8vo, original green wrappers. [London, 1894]

Presentation inscription from the author on front wrapper: *"With kind regards, W. H. Hudson."* In this edition, the date 1894 appears on front wrapper, and a list of 18 publications on back wrapper.

189 —— Birds in London. *Illustrated by Bryan Hook and others.* 8vo, cloth, uncut (name on fly-leaf). London, 1898

First Edition.

190 —— Nature in Downland. *Illustrated.* 8vo, cloth, uncut (slightly frayed, name on fly-leaf). London, 1900

First Edition.

191 —— Birds and Man. 12mo, cloth, uncut. London, 1901

First Edition. Presentation copy from the author, inscribed on half-title: *"Miss Ethel Williams, from the author."* Laid in is a 4-p. A. L. s. of the author, in which he speaks of the above work: *"You are very kind to write to me as you do about my last book. It rather surprises me that so many persons tell me they like it better than the former books . . . I think if I had committed some serious offence & had been ordered to read any two of my own books I thought proper, I should have selected the two you name, the two you like best—Green Mansions & Birds & Man"*; etc.

192 —— El Ombú. 12mo, original green wrappers (small part of back wanting). London, 1902

First Edition. Scarce in wrappers.

193 —— Hampshire Days. *Illustrated.* 8vo, cloth, uncut. London, 1903

First Edition, with end papers in white, and without the leaves of advertisements at end. Laid in is a 4-p. A. L. s. of the author to Miss Williams, in which the author dwells at length on the bird subject, regarding his literary work: *"No, there has been no book since the last, the one about Shepherds* [A Shepherd's Life]. *I don't know when I'll have the next finished"*; etc.

194 —— Green Mansions: A Romance of the Tropical Forest. 12mo, cloth. London, 1904

First Edition. Fine copy of this rare book.

195 —— A Little Boy Lost. *Illustrated by A. D. M'Cormick.* Small 4to, cloth. London, 1905

First Edition. Laid in is an interesting and friendly 4-p. A. L. s. to Miss Williams: *"I should have been glad to send you a copy of the Little Boy Lost if I had not thought you would have resented the gift of a book for babes as a piece of impertinence on my part"*; etc.

196 —— The Land's End. *With 49 illustrations by A. L. Collins.* 8vo, cloth (name on fly-leaf). London, 1908

First Edition. Scarce. Laid in is a very interesting 4-p. A. L. s. of the author in reference to the work: *"Thanks for your letter & all the nice kind things you say of the new book: I know my limitations & where the book fails. But—I really don't care; I don't want to try to think that I can do what I can't do—Something really good. I had one . . . one living desire, & that was to say something about the cruelties practised on the birds on the coast"*; etc.

197 —— Afoot in England. 8vo, cloth. London, 1909

First Edition. Scarce.

198 —— A Shepherd's Life. *Illustrated by Bernard C. Cotch.* 8vo, cloth, uncut (name on fly-leaf). London, [1910]

First Edition. Fine copy of a scarce book. Laid in are two 4-p. A. L. s. from the author to Miss Williams, referring to the above work. He states in one letter: *"I've been off & on in Wiltshire since last April working at a book about the life of the down country in the south of the country, & I'm glad I have finished the thing at last. Only the day before yesterday I got through & handed over the MS. to the publisher"; etc.* In the other letter, which also contains a reference to work, he says: *"I am writing a book now—one I projected long ago, about the South Wiltshire Downs"*; etc. Both letters contain considerable matter relating to birds.

199 —— Adventures Among Birds. *Portrait.* 8vo, cloth (name on fly-leaf). London, 1913

First Edition.

200 —— Far Away and Long Ago. *Portrait.* 8vo, cloth (name on fly-leaf). London, 1918

First Edition.

201 —— Birds in Town & Village. *Illustrated in color by E. J. Detmold.* 12mo, cloth (name on fly-leaf). London, 1919

First Edition. Laid in is a 2-p. 4to A. L. s. of the author to Miss Williams. *"In rewriting Birds in a Village for Dent I substituted a section about . . . Birds in a Cornish Village (that was Hoyle) to take the place of all the old stuff I threw out. Dent liked it so well that he said he would*

PIECES OF EIGHT : Being the Authentic Narrative of a Treasure discovered in the Bahama Islands, in the year 1903 – now first given to the public.

[The following MS., the authorship of which I am not at liberty to divulge, came to me in a curious way. Being recently present at a performance of "Treasure Island" at The Punch and Judy Theatre in New York City, and seated at the extreme right hand end of the front row of the stalls, so near to the ground-floor box that its occupants were within but a yard or two of me, and, therefore, very clearly to be seen, I, in common with my immediate neighbours, could not fail to remark the very striking and beautiful woman who was the companion of a distinguished military-looking man on the youthful side of middle age. Still young, a little past thirty, may be, she was unusually tall and stately of figure, and from her curious golden skin and massive black hair, one judged her to be a Creole, probably a Jamaican. Her face, which was ~~[illegible]~~ rather heavily, but finely, moulded wore an expression of ~~rather~~ somewhat poetic melancholy, a little like that of a beautiful animal, but readily lit up with a charming smile now and again at some sally

REDUCED PAGE OF THE COMPLETE AUTOGRAPH MANUSCRIPT OF RICHARD LE GALLIENNE'S STEVENSONIAN ROMANCE

[NUMBER 206]

bring out the work as two works—'Birds in a Village', one, & 'Birds in a Cornish Village' for the second, but with some other title. As he had bought the copyright he could do as he liked but I made such a row about it, that he put the MS. away & the whole question by for the time"; etc.

202 —— The Book of a Naturalist. 8vo, cloth, uncut (name on fly-leaf, portrait of the author pasted on inside front cover). London, [1919]

First Edition.

203 —— Dead Man's Plack, and An Old Thorn. *Illustrated.* 12mo, cloth (name on fly-leaf). London, 1920

First Edition. Laid in is a 2-p. 4to A. L. s. of the author to Miss Williams, regarding the above work. He says: *"I left London just before that little book came out, but it seemed to have followed me pretty closely as the day after I got to Exeter where I delayed awhile I saw it in the book shop windows. But, I never like anything I do—after it is done & published—& I think I think less of this book than of any others . . . My wife too has had a long weak spell when the doctor thought almost every day that she was going. Now she has recovered strength again, & he thinks she may survive the winter."*

204 —— A Traveller in Little Things. 8vo, cloth (name on fly-leaf). London, 1921

First Edition.

205 —— A Hind in Richmond Park. 8vo, cloth (name on fly-leaf). London, 1922

First Edition. Laid in is a 4-p. A. L. s. of the author to Miss Ethel Williams, speaking of the illness of his wife: *"I left her fairly well, but she is so feeble that at any time a cold or a little attack of bronchitis would carry her off. And as I have the other kind of weakness which may cut my existence any day, we think it best to be apart."* Referring to the above book, he says: *"I may be able to get on a little with the book I'm doing, which I should very much like to finish, I certainly hope to do so, but even the first half I think would be something";* etc. Mr. Hudson died before the completion of the work.

SOLD BY ORDER OF RICHARD LE GALLIENNE

NUMBERS 206-7

206 **LE GALLIENNE (RICHARD).** Autograph Manuscript of "Pieces of Eight: Being the Authentic Narrative of a Treasure discovered in the Bahama Islands, in the year 1903—now first given to the public." Written on 171 pp., 4to, including the title-page and Preface of 3 pp.

The Complete Manuscript of this story, which was published in 1918. The title sheet is autographed by Richard Le Gallienne, and the Preface is signed with his initials. Two or three pages contain printed excerpts (corrected) from Harper's Magazine, where it first appeared, otherwise the entire MS. is in Mr. Le Gallienne's hand and is the Original Manuscript.

[see illustration]

MAX BEERBOHM'S BRILLIANT CARICATURE
OF RICHARD LE GALLIENNE

[NUMBER 207]

A BRILLIANT CARICATURE

207 **BEERBOHM (MAX).** Crayon Caricature of Richard Le Gallienne. Size 12 by 7½ inches. Framed. With caption "Le Gallienne" and signature "Max" in the artist's hand.

One of the cleverest conceptions by this master of caricature.

[see illustration]

SIX IMPORTANT THACKERAY ITEMS FROM LONDON

NUMBERS 208-213

ORIGINAL DRAWING OF MRS. BROOKFIELD BY THACKERAY

208 **THACKERAY (WILLIAM M.).** Original pencil drawing, very slightly tinted, of Mrs. Brookfield. Matted.

This and the following number are charming specimens of Thackeray's ability as an artist. This drawing was reproduced in Mrs. Brookfield's Collection of Thackeray's Letters, published in 1887, page 18. On the back of the drawing is written by Mrs. Brookfield:

"Your Mother in her youth Drawn by W. M. Thackeray.
Not to be given away. March 18th, 1875."

This portrait is half-length, standing, with low-necked dress, and half-elbow sleeves; her hair hangs loose in waves, and she wears a tinted rose. It evidently portrays Mrs. Brookfield at an early age, when ringlets could be worn gracefully and appropriately.

[see frontispiece]

ORIGINAL DRAWING OF MRS. BROOKFIELD BY THACKERAY

209 **THACKERAY (WILLIAM M.).** Original pencil drawing, tinted, of Mrs. Brookfield. In small black frame.

Another delightful drawing in a different pose. In this portrait she is seated, in evening gown, low neck, half-elbow sleeves, with brooch. Her hair has been dressed close to her head. It undoubtedly pictures her at a more mature period of her life than in the previous portrait.

This portrait is unpublished.

Mrs. Brookfield, the daughter-in-law of the subject of Thackeray's sketches, writes that both of these were given to her mother-in-law by Thackeray when he did them, and they always stood on her mantlepiece.

210 [——] Brookfield (Mrs.). A. L. s., 4 pp., 8vo. 15 Portman Street, undated. To W. M. Thackeray.

An amusing letter asking Thackeray to dine if he will take entirely on himself the punishment of finding it dull. Published in "Mrs. Brookfield and her Circle," p. 307.

211 [——] Brookfield (Mrs.). A. L. s., 3 pp., 8vo. Undated. To W. M. Thackeray.

Unpublished. Thanking him for one of his books which he has sent to her, and inviting him to dine on New Year's Eve *"in homely fashion."*

212 [——] Brookfield (Mrs.). A. L. s., 4 pp., 8vo. Southampton, Feb. 18, no year. To W. M. Thackeray.

A FINE LONG LETTER. *"It was entirely out of my power to answer your kind letter yesterday tho' I tried hard to do so & made several beginnings. You rose grander & more awful in the majesty of your authorship each time I made the feeble attempt to write a few unpretending words in answer to yr letter"*; etc. Published in "Mrs. Brookfield and her Circle", p. 206.

THACKERAY'S CIGAR AND ASH HOLDER

213 **THACKERAY (WILLIAM M.).** Small Dresden China Cigar and Ash holder, with conventional rosebud design.

On the bottom of this small tray is a slip reading: *"This is the tray on which Thackeray always rested his cigar when writing. Given by Anne Thackeray* (Mrs. Ritchie) *to Mrs. Brookfield at Thackeray's* [*death*]." This is authenticated in a letter which we have from Mrs. Frances M. Brookfield, the daughter-in-law of Thackeray's friend, Mrs. Brookfield.

A NUREMBERG CHRONICLE FROM BALTIMORE

NUMBER 214

214 **[SCHEDEL (HARTMAN).]** [Chronicon Nurembergensis.] Registrum huius operis libri Cronicarum cu figuris et ymagibus ab inicio mundi. *Over 2000 woodcuts by Michael Wohlgemuth and William Pleydenwurff.* Royal folio, full calf (rubbed), gilt.
[Colophon] Nuremberge: Anthonius koberger, 1493

FINE COPY OF THE FAMOUS NUREMBERG CHRONICLE, although lacking the half-title [folio A]. With the three blank leaves, containing only the running title and folio number at the top; and the "Sarmacia."
FIRST EDITION. Measures 18 by 12¼ inches. On folio 169 is the portrait of Pope Joan carrying her baby.

SELECTIONS FROM THE LIBRARY OF MR. FREDERICK RIDER

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215 **AFFLECK (ANDREW F.).** Six Venice Etchings. *Etched title and 6 dry-point etchings, each signed in pencil by the artist.* Folio, in an ornamented morocco portfolio.
London: James Connell and Sons, n. d.

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216 **ART TREASURES OF AMERICA.** Being the choicest Works of Art in the Public and Private Collections of North America. Edited by Edward Strahan. *About 150 photogravure reproductions on India paper.* 3 vols., folio, citron levant morocco, doublures of rose levant, gilt dentelle borders, with the monogram of Miss Emilie Grigsby in the centre, end leaves of cut velvet in a floral design, uncut (one cover slightly rubbed).
Philadelphia: Barrie, [1880]

EDITION DE LUXE. One of 1000 copies.

217 **ARTISTIC JAPAN.** A Monthly Journal of Arts and Industries. Compiled by S. Bing. *Hundreds of plates, mainly colored, and numerous illustrations in the text.* 6 vols., 4to, cloth, with the original pictorial wrappers bound in at the end.
New York, 1888-91

218 **BALDRY (A. L.).** Hubert von Herkomer, R. A. A Study and a Biography. *Numerous portraits, photogravures and reproductions.* 4to, half brown levant morocco (cloth sides slightly stained), uncut, by Blackwell. London, 1901

219 **BALZAC (HONORE DE).** La Comédie Humaine. Translated by Katharine P. Wormeley. *Illustrated by Jacques Wagrez.* 40 vols., 8vo, half crushed olive levant morocco, backs panelled and gilt tooled, uncut, by Hatchards. London, 1898

One of 250 copies with a duplicate set of the plates on India paper. A VERY CHOICE SET. With the E. W. Beckett bookplate.

220 **BIBLE IN ENGLISH.** The Holy Bible containing the Old and New Testaments and the Apocrypha. *Colored frontispieces and numerous photogravures.* 14 vols., half pigskin, uncut.
Boston, n. d.

LIBRARY EDITION. One of 1000 copies.

221 **BRINKLEY'S ORIENTAL SERIES.** China and Japan. *Numerous illustrations in color and monochrome.* 12 vols., 8vo, cloth, uncut. Boston, [1901-2]

AUTHOR'S EDITION. One of 1000 copies.

222 **BYRON (GEORGE GORDON, LORD).** Poetical Works. *Portrait.* 8 vols., royal 8vo, calf, gilt tooled (worn, stucco loose as usual). London: Murray, 1839

223 —— Works, with his Letters and Journals, and his Life by Thomas Moore. Edited with an Introduction by Richard Henry Stoddard. *Portraits and illustrations in two states, one on Japan vellum.* 16 vols., 8vo, half red levant morocco, gilt backs, uncut.
Boston: Francis A. Niccolls & Co., 1900

CONNOISSEUR EDITION. One of 150 copies, signed by the editor. With the Albert Calman bookplate.

224 **DICKENS (CHARLES).** Works, 12 vols.; Life and Works of Benjamin Franklin, 6 vols., London, 1818; The American Conflict (Greeley), 2 vols., Hartford, 1864; and others. 35 vols., various sizes and bindings.

225 **DUMAS (ALEXANDRE).** Works. *Frontispieces in colors and other illustrations.* 30 vols. in fifteen, 8vo, cloth, leather backs, uncut (several vols. rubbed). New York, n. d.

226 **EBERS (GEORG).** Historical Romances. *Frontispieces.* 15 vols., 12mo, half morocco (slightly rubbed), uncut.
New York, n. d.

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